

America's Greatest **DRUM** Stylists

By **GEORGE WETTLING**

Adapted from his famous "TIPS FOR TUBMEN" IN

DOWNBEAT

Featuring the Styles of

RAY BAUDUC • FRANKIE CARLSON • SIDNEY CATLETT • COZY COLE

JIMMY CRAWFORD • BABY DODDS • NICK FATOOL • SONNY GREER

JOE JONES • ROLLO LAYLAN • CLIFF LEEMAN • RAY MCKINLEY

BEN POLLACK • MAURICE PURTILL • BUDDY RICH

BUDDY SCHUTZ • MICKEY SCRIMA • ZUTTY SINGLETON

DAVE TOUGH • SAMMY WEISS • CHICK WEBB • GEORGE WETTLING

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GEORGE WETTLING

For many years now, George Wetling has been conducting a drum column in DOWNBEAT magazine. Instead of writing it in a dry, technical manner, it is famous for its humour. Many non-drummers read it because of its light, breezy style. In addition to that, of course it is highly informative.

When this book was in the early stages of preparation, Mr. Wetling went to all the drummers mentioned herein and told them about the idea. They were all very cooperative. This book should contain practically every style of drumming in jazz. Mr. Wetling, with the assistance of Rollo Laylan has prepared a "Who's Who" of drummers. Wetling has composed a separate drum solo for each drummer listed and dedicated it to him personally. He has also written a little biography for each which precedes the solo.

George is very modest about his work and about his background. He was born in Topeka, Kansas, November 28th, 1907. Began high school in Topeka, but later moved to Chicago, where he first met up with the famous young jazz stars in Chicago in high school and later in professional work. When George was asked what academic training he has had, he always says that he studied the instrument under Roy Knapp and "harmony with Milton Mesirow".

George has played with most of the top-flight name bands, including Artie Shaw, Paul Whiteman, Red Norvo, etc. He has been associated throughout these many years with many bands including . . . Art Jarrett . . . Jack Hilton . . . Louis Panico . . . Eddie Condon . . . Red McKenzie . . . Joe Marsala . . . Chico Marx . . . Adrian Rollini . . . Wingy Manone . . . Dick McDonough and Louis Armstrong.

George has made a list of don'ts which he feels all drummers should adhere to:—Don't drag . . . Don't rush . . . Don't try to steal the spotlight by showing off—you are supposed to keep the band together . . . Don't tell everybody how good you are—they'll find out . . . Don't forget that the rests are as important as the notes . . . Don't be discouraged if you are unable to play all of these different beats 'right-off' as all of the drummers presented here have put in plenty of time and practice to master them.

This book should be invaluable in analyzing the various styles and help formulate an individual style, knowing what has been done. This is the first book of its type ever published for drums and we are proud to be able to present this book with the co-operation of DOWNBEAT magazine.

M H G

For the Publisher

AMERICA'S GREATEST DRUM STYLISTS

By **GEORGE WETTLING**

Adapted from his famous
"Tips For Tubmen" in Downbeat Magazine

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Builders For The Left Hand

Musical score for Snare Drum and Bass Drum. The score consists of two staves. The top staff is for the Snare Drum, indicated by the text 'Snare Drum' and a 'L' symbol. The bottom staff is for the Bass Drum, indicated by the text 'Bass Drum' and a circled '1' symbol. Both staves are in common time (indicated by 'C') and use a bass clef. The score shows a continuous sequence of eighth-note patterns for the Snare Drum and sixteenth-note patterns for the Bass Drum.

A bass clef staff with 12 eighth-note pairs. The notes are grouped into four sets of three, each set labeled with a letter: R, L, L, L, R, L, L, L, R, L, L, L. The first R is on the first note of the first group. The first L is on the second note of the first group. The first L of the second group is on the first note. The first L of the third group is on the first note. The first L of the fourth group is on the first note.

3 9: L R L R L R L R L R L R L L L R

GLOSSARY OF TERMS

S.D.	SNARE DRUM	H.H.	HIGH HATS
B.D.	BASS DRUM	C.B.	COW BELL
T.T.	TOM TOM	R.S.	RIM SHOT

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GLOSSARY OF TERMS

W.B.	WOOD BLOCK	SIZZLE	CHINESE SIZZLE CYMBAL
CYM.	CYMBAL	C.	CLOCKWISE
CRASH	CHINESE CRASH CYMBAL	C.C.	COUNTER CLOCKWISE

A Few Very Neglected Brush Beats

R.H.

On this one, start with the right hand - bringing the left hand in with a circular motion - sweeping entire head of Snare Drum. Counter clock-wise.

R.H.

L.H.

H. H.

B. D.

Crawl Beat - This one, you start with either right or left hand and drag it across the drum head towards you. This beat is very effective on slow numbers.

*C.C. Denotes a counter clock-wise motion.

This is a fine brush beat for general use. The left hand is kept going back and forth with an out and in movement i. e. From one side of the Snare Drum to the other.

Here's another one we all use. Keep a steady four with the left hand and at the same time make a rotary swish with the right hand clockwise. Keep High Hats and Bass Drum going.

*Clock-wise.

The Thirteen Rudiments

The Long Roll

① 4/4 16th notes

5 Stroke Roll

② 4/4 8th notes

7 Stroke Roll

③ 4/4 8th notes

Note. The seven stroke roll is played like a five by substituting a triplet hand motion for foundation.

④ 4/4 8th notes

Flam Accent

⑤ 6/8 8th notes

Flam Paradiddle



Flamecue



Ruff



Double Drag



Double Paradiddle



Single Ratamacue



Triple Ratamacue



Lincoln Garden Special

Dedicated to Baby Dodds by Geo. Wetting

WARREN "BABY" DODDS . . . "Baby" Dodds was the inspiration of the author and also of Dave Tough in the old Chicago days. Anyone fortunate enough to hear "Baby" when he was with the great Joe Oliver band heard the best. Born December 24, 1890 in New Orleans, La.; started playing in 1912, joined the famous Riverboat Band of Fate Marable in 1919. Came to Chicago in 1922 where he joined Joe Oliver. In the last few years "Baby" has been featured drummer in many Chicago cafes with his own jazz band.



Fanny Shaker



Ryan's Wing-Ding

Dedicated to Zutty Singleton by Geo. Wettling

"ZUTTY" SINGLETON . . . "Zutty" is one of the New Orleans jazz greats. He was born in Bunkie, La., May 14, 1898. First drummed at 7, using his mother's pots and pans as cymbals and the broken legs of kitchen chairs for sticks and brushes. Famous throughout the world as a jazz drummer now; Zutty worked with the Tuxedo band, the Maple Leaf group, Fate Marable, Charlie Creath, Dave Patton, Charlie Cook, Carroll Dickerson, Jimmie Noone, Louis Armstrong, Fats Waller, Roy Eldridge, Bud Freeman and Bobby Hackett before organizing his own quartet in 1940. After several years at Jimmy Ryan's Club in New York, and Mrs. Margie Singleton are famous for their "New Orleans style" dinners. "Zutty" some day hopes to lead a fine orchestra of his own.

Zutty's Famous Press Roll

Southmore Shuffle

Dedicated to Ben Pollack by Geo. Wettling

BEN POLLACK . . . Chicago is his birthplace—June 22, 1903. Attended Harrison High and Crane Tech. First big job was with the New Orleans Rhythm Kings (1921-23); joined the Dixieland Band (1923-4). Went to California in 1924. Started his own band at the Venice Ballroom. In 1927 he opened Chicago's Blackhawk where Benny Goodman, Glenn Miller, Bud Freeman and other new "big names" joined the band. Played the Park Central Hotel in a long run in 1939. Pollack's trouble was his "stars" who read like who's who in jazz. They all started their own bands. Made records for Victor, Variety and Decca. Harry James made "Peckin'" on Variety with his band in 1936. Disbanded in 1941. Managed Chico Marx's band in 1942. Now is a talent agent in Hollywood.

Bounce Tempo Brush Beat on S. D.

Brush on S. D.

*Circular swish on B. D. with Brush

Duke's Favorite

Dedicated to Sonny Greer by Geo. Wetling

SONNY GREER (William Alexander Greer, Jr.) . . . In 1919, Sonny Greer went to Washington on his vacation. While there he met a young pianist who became his lifelong friend. They joined forces in a small band known as "The Washingtonians". The pianist was Duke Ellington and Sonny has been with him ever since. Sonny was born in Long Branch, N. J. in 1903. He played his first professional job with Harry Yerek during World War I. There are many who don't appreciate the fine work of Sonny as they should, but the ingenuity he shows with the Ellington band is terrific. Every major record made by The Duke features his drumming.

Brush Beat

A page of musical notation for two bassoon parts, featuring ten staves of music. The notation is in common time, with a key signature of one sharp. The music consists of eighth and sixteenth note patterns, with rests and dynamic markings such as crescendos and decrescendos. The bassoon parts are written in bass clef, and the staves are separated by vertical bar lines.

Chicago West Side

Dedicated to Dave Tough by Geo. Wettling

DAVE TOUGH . . . A real Chicago drummer, Dave was born in Oak Park, Ill., in 1907. One of my favorite drummers and myself was greatly influenced by Baby Dodds. At Lewis Institute in Chicago, he met Jim MacPartland, one of the Austin High gang. He played with them for a few years. In 1928 he took a trip to Europe with Danny Polo and the sensation he created there will long be remembered by all Europeans. In 1935 he joined Tommy Dorsey and stayed with him until Krupa left Benny Goodman. Was picked by Benny to take Gene's place. Some of Dave's best work can be heard on Tommy Dorsey's "Twilight in Turkey", "Satan Takes a Holiday" and "Blues In My Flat" by Goodman's quartet.

Sheet music for a jazz-style piece, likely a drum solo or rhythm section part. The music is divided into four systems by vertical bar lines. The first system starts with a bass line on the top staff, followed by a cymbal and hi-hat pattern on the second staff. The second system begins with a bass line on the top staff, followed by a cymbal and hi-hat pattern on the second staff. The third system starts with a bass line on the top staff, followed by a bass drum and hi-hat pattern on the second staff. The fourth system starts with a bass line on the top staff, followed by a bass drum and hi-hat pattern on the second staff. The music is in common time (indicated by 'C' on the first staff) and uses a 128th note grid (indicated by '128' on the first staff). The notation includes various rests and dynamic markings such as 'W.B.' (written bass), 'Sizzle Cym.' (sizzle cymbal), 'R.S.' (ride cymbal), 'T.T.' (tambourine), and 'R.S.' (ride cymbal). The bass line is primarily composed of eighth and sixteenth notes, while the cymbal and hi-hat patterns are more rhythmic and varied.

Carvin' Carmen

Dedicated to Cozy Cole by Geo. Wettling

"COZY" COLE . . . Cozy decided to play drums when he was 18. He started studying with private teachers and wound up studying tympani with Saul Goodman of the New York Philharmonic. Cozy was born in East Orange, N. J., in 1909. He started on his professional career with Wilbur Sweatman's band in 1928. Later joined Blanche Calloway, Benny Carter, Willie Bryant, Stuff Smith and back in the Calloway family with Blanche's brother, Cab. Stayed with Cab from 1939 to 1942. He recorded two fine drum solos with Cab's band: "Paradiddle" and "Crescendo In Drums". Cozy is now playing the Carmen Jones show in New York and making records with small bands.

S. D.

L. H. H.

R.

R L R L (etc.)

Cym.

M. G. Scherzer

Boulevards of Paris

Dedicated to Ray Bauduc by Geo. Wettling

RAY BAUDUC . . . Bauduc comes from the birthplace of Jazz, New Orleans. He was born there in 1909. When he was 14 he sat in with his brother's band. That was the beginning of an illustrious career. Although Ray is considered America's foremost Dixieland drummer, he says that the "two-beat" stuff is over-rated. Came to New York from high school in 1926, to join Venuti. Played with the famous Scranton Sirens, Red Nichols, Freddie Rich, Ben Pollack and Bob Crosby, who he joined in 1935. His biggest success was with the Bobcats where he recorded all the dixieland classics such as "Rampart Street Parade" etc. He is now in the U. S. Army.

Whip Cream

The music is divided into four staves:

- Top Staff:** Features six measures of eighth-note patterns. The first measure starts with a dynamic **R**, followed by **L**, **R**, **L**, **R**, **L**. Subsequent measures show variations of these patterns.
- Second Staff:** Shows a continuous eighth-note pattern with a dynamic **R** at the beginning of each measure.
- Third Staff:** Features six measures of eighth-note patterns. The first measure starts with a dynamic **L**, followed by **R**, **L**, **R**, **L**, **R**. Subsequent measures show variations of these patterns.
- Bottom Staff:** Shows a continuous eighth-note pattern with a dynamic **R** at the beginning of each measure.

Below the staves, various dynamics and markings are labeled:

- W.B.** (Wife's Bass): A dynamic marking above the first measure of the third staff.
- C.B.** (Calf's Bass): A dynamic marking above the second measure of the third staff.
- T.T.** (Twin's Tenor): A dynamic marking above the third measure of the third staff.
- S.R.** (Sister's Rhythm): A dynamic marking above the fourth measure of the third staff.
- C.B.** (Calf's Bass): A dynamic marking above the fifth measure of the third staff.
- C.B.** (Calf's Bass): A dynamic marking above the first measure of the bottom staff.
- S.D.** (Sister's Dynamics): A dynamic marking above the first measure of the bottom staff.
- C.B.** (Calf's Bass): A dynamic marking above the second measure of the bottom staff.
- TT** (Twin's Tenor): A dynamic marking above the third measure of the bottom staff.
- R.S.** (Rabbit's Soprano): A dynamic marking above the fourth measure of the bottom staff.

On The Double

Dedicated to Buddy Schutz by Geo. Wetling

DOLPH M. "BUDDY" SCHUTZ . . . When "Buddy" Schutz plays New Jersey's Meadowbrook, he is really on his home grounds. He was born a few miles from this famous spot, and still calls Union City home. He sounded on his first "A" there in 1914. Played with Hank Biagini, Charlie Barnet and Benny Goodman. Has been with Jimmy Dorsey for six years. Made all his famous records including "John Silver", "Jersey Bounce" etc.

Note: Double Paradiddle - diddle beat, keeping right hand as lead hand for accents on Cym. etc.

Anti-Aircraft

Rocket To Mars

Dedicated to Buddy Rich by Geo. Wetling

BUDDY RICH . . . Buddy's mother and father were both vaudeville actors and hopped around the country so much that Buddy didn't start going to school until he was 14. He finally got in a little of the 3's in his home town of Brooklyn. His first name is Bernard, although nobody ever calls him anything but Buddy.

A Superman comic strip fan, a non-drinking, non-smoking rarity. He likes swimming, horseback riding and his very expensive custom built car.

Before joining Tommy Dorsey, whom he left to join the Marines, Buddy worked with Joe Marsala, Artie Shaw and Bunny Berigan. He received his medical discharge from the Corps recently, and rejoined Tommy Dorsey.

Cannon Ball

Dedicated to Maurice Purtill by Geo. Wettling

MAURICE PURTILL . . . Maurice Purtill started drumming while in high school in Huntington, Long Island — where he was born May 4, 1916. Learned rudiments from private teachers, played with local bands. It wasn't long before he was picked by Red Norvo to be his drummer in the band that caused such a sensation at the Blackhawk Restaurant in Chicago, 1937. From Red's band he joined Tommy Dorsey for a couple of years and then with the famous Glenn Miller band, where he made all those fine records like "Anvil Chorus", "Tuxedo Junction" etc. When Miller's band broke up, he joined the old Professor — Kay Kayser. Right now Maurice is playing for Uncle Sam at the Great Lakes.

The image shows a page of sheet music for a solo instrument and piano. It consists of four systems of music, each with a treble clef and a bass clef. The top system has a continuous eighth-note pattern with dynamic markings. The second system shows a pattern of eighth-note pairs with dynamic markings. The third system shows a pattern of eighth-note pairs with dynamic markings. The fourth system shows a pattern of eighth-note pairs with dynamic markings. The piano part is indicated by a treble clef and a bass clef, with a series of eighth-note chords.

Night Bomber

Dedicated to Cliff Leeman by Geo. Wetling

CLIFF LEEMAN . . . Cliff Leeman comes from Portland, Maine. Was born there in 1913. Began playing around Portland in 1933, and was soon on the road to the big time, when he joined Hank Biagioli. Soon after that he joined Artie Shaw and made the "Beguine" record with Artie that is so famous right now. From Artie's band, he went with Tommy Dorsey and then Charlie Barnet. He also played a short time with Raymond Scott's C.B.S. Orchestra. Mr. Scott claims he is one of the best drummers ever to work for him.

Jungle Jolly

Note: The above is to be played on four Tom-Toms. Ten, twelve, sixteen and twenty inch Tom-Toms

Ridin' The Brush

Dedicated to Sammy Weiss by Geo. Wettling

SAMMY WEISS . . . Sam played drums at a party when he was 12. He received \$2.00 for the job and right then and there decided that he'd like to continue getting paid for working. That was the beginning of the career of "Suitcase Sammy" — called that because he liked to play on a carrying case with brushes. Sam was born September 1, 1910 in New York City. His first real job was at the Roseland Ballroom in New York with Gene Kardo's band. Benny Goodman dropped in there one night and offered him a job, which Sam accepted. From Benny, Sam went with Willard Robinson, then Tommy Dorsey. Soon after playing with Dorsey, Sam went in for radio work and has been in the studios since. Now one of the staff drummers on the Blue Network.

Brush on Cym.

Brush on S. D.

L. R.

9:00

Brush on S. D. (L. R.)

Ladies First*

W. B. > 8

* For best effect, this is to be played with a pair of girl's dancing shoes with metal tips on the toes, being held by the heels.

P. T. Boat

Dedicated to Mickey Scrima by Geo. Wettling

MICKEY SCRIMA . . . Pittsburgh born in 1916, Mickey was an all-around athlete in high school and Duquesne University where he studied music, played in the college band. Played with Ira Rey Hutton for six months, then signed up with Harry James three years ago. Likes Lunceford, thought Chick Webb drum-king and picks Dave Tough as the best drummer around today. Mickey boxes, collects hot records and is a sports fan. Once danced with his sister professionally. Now owns "rib-joint" in Hollywood.

Fast

m - Tom

Hi Hat

Hi Hat

Cym.

Cym.

Cym.

Cym.

Moon Maiden

Dedicated to Nick Fatool by Geo. Wetling

NICK FATOOL . . . Nick Fatool stepped into the "big time" when he joined Benny Goodman in 1939. Until then he had been playing with the famous Joe Haymes and George Hall.

Nick was born in Milbury, Mass. in 1915. He attended high school in Providence, R. I. when he took an interest in drums. Nick has also been with Artie Shaw, Claude Thornhill, Jan Savitt and Alvino Rey. Nick decided to settle in California. He has made his home in Hollywood and is now doing studio work there.

H. H.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

Tom-Tom

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

Cym.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

Witchcraft

Dedicated to Frankie Carlson by Geo. Wetling

FRANKIE CARLSON . . . Born about 1916, in New York City. Played with local band until he joined Woody Herman in 1936. Was a member of the Herman corporation until 1942. Left the band to work in a defense plant. Was the drummer on all of Woody's hit recordings for six years, including the small "Chips From The Woodchoppers" discs.

Tom-Tom

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

R.S. S.D.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

R.S.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

H. H.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

T. T.

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

sf

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

sf

>' symbols above them. The bottom staff shows a similar pattern with some eighth-note pairs grouped together. The score is in common time with a key signature of one sharp."/>

Fadin' The Highats

Dedicated to Joe Jones by Geo. Wetling

JONATHAN JOE JONES . . . Joe Jones, master of the high-hats, was born in Chicago, October 7, 1911—but received his schooling at A. & M. Institute, Alabama. Is purely a Kansas City style drummer. His marvelous work on the high-hats with the Basie band is known from coast-to-coast. Joe joined the Basie band in 1936 and has been with them ever since. Some of his best work is to be found on such records as "The World Is Mad", "One O'Clock Jump", "Jumpin' At The Woodside", "Goin' To Chicago Blues", "Taxi War Dance", etc., all with the Basie band.

Hi Hat

R.S. Slightly loose

S. D. B.S. Cym.

H. H.

V - - -

Dedicated to Rollo Laylan by Geo. Wetling

ROLLO LAYLAN . . . Born January 4, 1911 — Genoa, Wis. His mother — who played fine ragtime piano she learned from river boat musicians, gave him his early musical training.

At University of Wisconsin, Madison; he played fraternity parties with Bunny Berigan's College Band. Studied with Ed Straight and Gene Krupa in Chicago. Worked the dives and studied the drumming of George Wetling, Dave Tough and Ray Bauduc. Came to New York with Ray McKinley. Recorded with Sid Phillips All Star Band, Paul Whiteman, Seger Ellis, Emery Deutsch, Joe Marsala, Eddie Condon, Florida for three years, with Paramount Pictures, Pop-eye and Superman Cartoons, Olympia Theatre, 3rd Army Air Force Band eight months. At present in New York, writing, teaching, playing.

A

B C

D

E F G

R-R-L-R-L-R-L-R-R-L

G

G

H



Note: For the boys who might wish to "sling" a Field Drum and do a little knee-action on "V" day, this rudimental study is respectfully dedicated.

- A. - 13 stroke Roll (8th note Triplet hand motion).
- B. - 4 stroke Ruff.
- C. - Paradiddle.
- D. - 7 stroke (single stroke) Roll.
- E. - Triple Paradiddle.
- F. - Double Paradiddle.
- G. - 7 stroke Roll (Triplet).
- H. - Open 8th note Roll.
- I. - Open Triplet Roll.
- J. - 17 stroke Roll.

Uptown Society

Dedicated to Sidney "Big Sid" Catlett by Geo. Wetling

SIDNEY (BIG SID) CATLETT . . . "Big Sid" comes from Evansville, Ind. Was born there January 17, 1910. Went to high school in Chicago. He played in local bands in Chicago, then with Stewart, Chicago's Michigan Theatre (1930-33), McKinney's Cotton Pickers (1933-34), Jeter-Pilar (1934-35), Don Redman (1935-39), Louis Armstrong (1938-42), except for short stands with Roy Eldridge and Benny Goodman (1941). Recorded with Redman, Armstrong, Goodman, Eddie Condon, F. Henderson, Benny Carter, Spike Hughes. Was picked as All-American Drummer in Esquire 1944 poll.

Strictly Fo' Two

Dedicated to Jimmy Crawford by Geo. Wettling

JAMES "JIMMY" CRAWFORD . . . Many bands are using the Lunceford style on which to pattern their arrangements. One of the most important features of this style is the beat, and "Jimmy" Crawford—Lunceford's drummer from 1939-43 is one of the men responsible for the success of this band, which needed the best in rhythm.

He was born in Memphis, Tenn., 1910—where he attended high school. Also attended Le Moyne College. He is famous for the Lunceford "two-beat" which is not to be confused with the dixieland "two-beat". Joined the U.S. Army in 1943.

Slow

H. H.

R. S.

S. D.

- 1 -

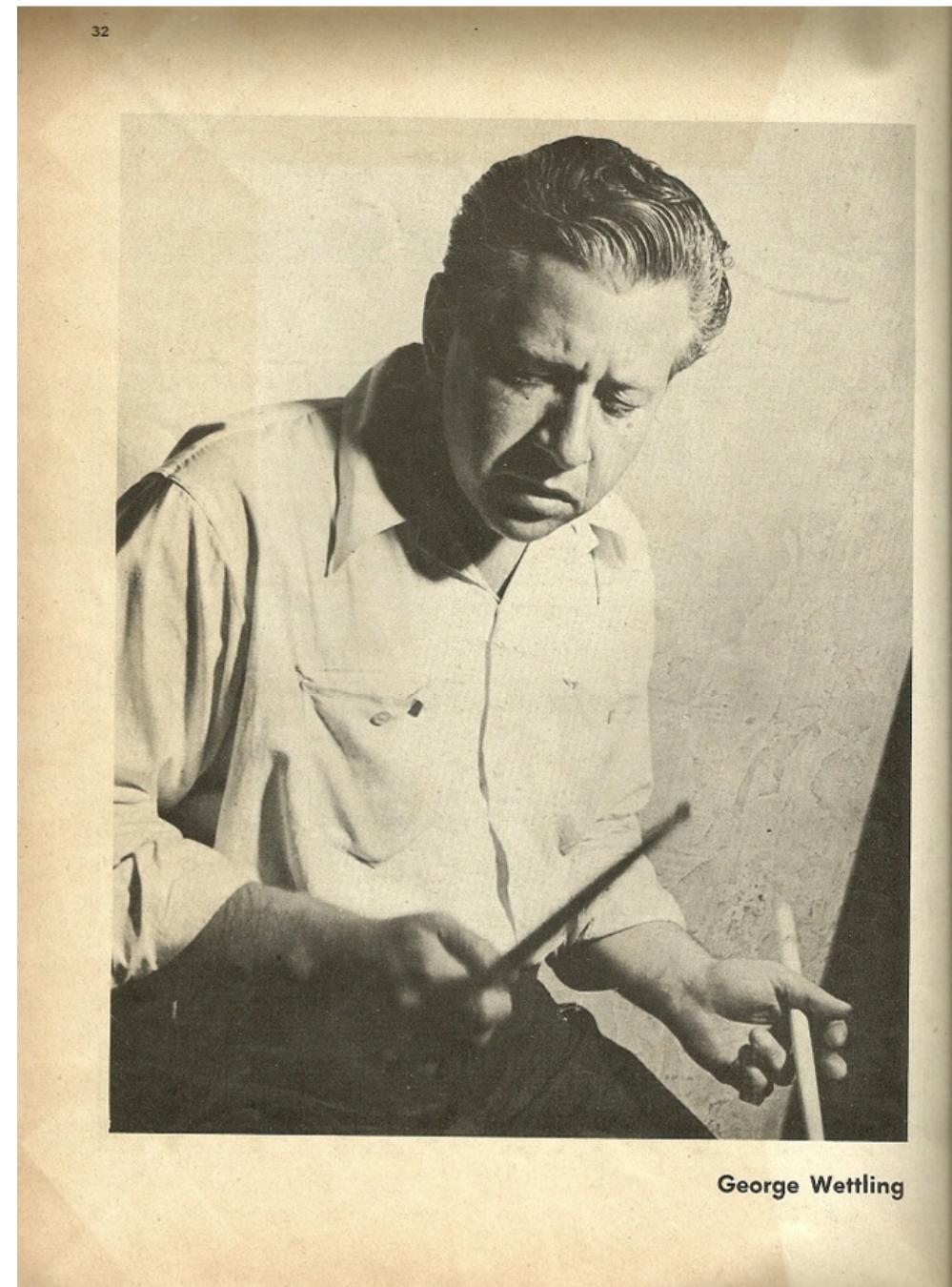
A musical score for 'The Star-Spangled Banner' on a five-line staff. The notes are eighth notes. Above the staff, the lyrics 'R. S.' and 'Bop' are written in a small, bold, sans-serif font. The 'Bop' is positioned to the right of the staff, with a vertical line connecting it to the staff. The 'R. S.' is positioned in the center of the staff, with a vertical line connecting it to the staff.

Hangover

By GEO. WETTLING

The image shows a page from a musical score for orchestra and piano. The score is divided into two systems, each consisting of two measures. The top system (measures 11-12) includes parts for Violins 1 & 2, Violas, Cellos, Double Bass, Flute, Clarinet, Bassoon, Horn, Trombones, and Percussion (H. H., Cymbals). The piano part (measures 11-12) features a rhythmic pattern of eighth-note chords. The percussion parts include high-hat cymbals and cymbals. The score is in 2/4 time, with various dynamic markings and performance instructions. The bottom system (measures 13-14) includes parts for Violins 1 & 2, Violas, Cellos, Double Bass, Flute, Clarinet, Bassoon, Horn, Trombones, and Percussion (Cymb.). The piano part (measures 13-14) features a rhythmic pattern of eighth-note chords. The percussion parts include cymbals. The score is in 2/4 time, with various dynamic markings and performance instructions.

* Slightly open.



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BILLY MOORE Jr.

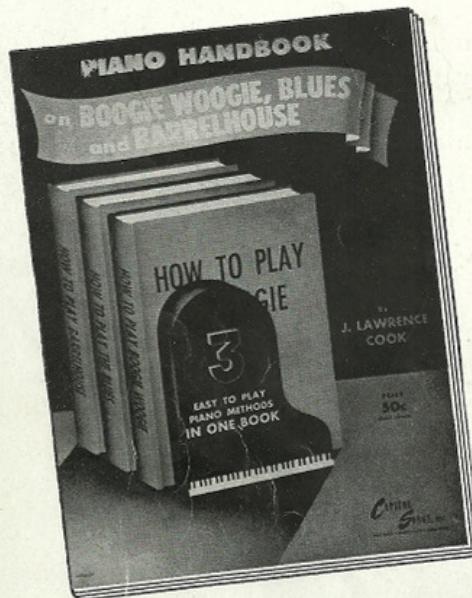
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